

TA committee to meet on still-unsettled issues

By Marc Cassini

Agreements between the Faculty of Arts and its teaching assistants reached last February regarding retroactivity and TA/lecturers have yet to be fully implemented, according to MTAA Assistant Secretary Allen Seager. The agreements followed a TA strike and were achieved by the Arts Committee on Teaching Assistants, chaired by Professor A.E. Malloch, and witnessed by Dean Vogel and members of the McGill Teaching Assistants Association negotiating team.

According to an MTAA information bulletin, "The University has recently announced a final salaral policy for 1976-7 which awards an average salary increase of 5.5 percent over the

interim salary scales to full-time academic staff." The MTAA agreement, continues the bulletin, clearly indicates that TA salaries are to augment "in a manner comparable to the salaries of other full-time University staff."

Seager stated that TAs have not received this retroactivity, while the bulletin adds that the adjustment will cost the Faculty approximately \$45,000. "Teaching assistants should assume that this commitment will be respected" reads the bulletin.

Another point of contention centres around "the complicated question of TA lecturers in the language departments" said Seager. According to the agreement, the lecturer func-

tion in the language departments "will normally be handled by persons holding TA appointments provided that the TA is a graduate student in the same department."

The MTAA asserts that there are a significant number of persons in the language departments who are actually teaching and have responsibility for one or more language courses, but are regarded simply as full-load TAs by their respective departments. "Under the spirit of the agreement," said Seager, "they should be regarded as TA lecturers." The bulletin contends that "this situation appears unjustified as it represents a loss of income of between \$265-\$530 per person as a result of simply redefining titles of positions."

In response to MTAA complaints, Dean Vogel has called a meeting of the Arts Committee on Teaching Assistants for February 28. According to Seager, "TAs are hopeful that outstanding problems will be settled amicably in the near future."



Dom Helder Camara, Archbishop of Olinda in Brazil, once said that "the greatest charity of this century is to help create justice." Archbishop Camara will be speaking for the Third World on Thursday at 10 am in L-132.

Industry exploits immigrant women

By James Murelich

Sheila Arnopoulos, labour reporter for *The Montreal Star*, stated yesterday that "the most exploited members of society now are women immigrants". She singled out, in her talk at Concordia for Women's Week, the garment and stocking industries as being particularly guilty of exploiting these women. Arnopoulos stated that many people were surprised last year when her series of articles for the *Star* appeared, which highlighted the poor working conditions of immigrant women. She attributed the surprised reactions of readers to the fact that these things are kept from them by the media which "essentially relates to middle-class women".

Arnopoulos pointed out that the squalid conditions of these immigrants extends beyond physical working conditions to financial exploitation. Frequently a woman immigrant will be hired and told that she is to receive the minimum wage only to find out on her paycheck that she is actually receiving 60 cents an hour.

Arnopoulos described the garment industry as being "in bed with the management". Restaurants do not fare any better, she continued. They request waitresses to give part of their tips to the restaurant which is then supposed to distribute them to the busboys. This money, though, never finds its way to them and instead ended up in the pockets of the management. She also pointed out that waitresses are often expected to pay for their own uniforms and even dishes that they break during the

course of work.

The second part of the seminar on "Organizing Unorganized Working Women" was led by members of the Rank and File group who further highlighted discrimination against women.

Describing themselves as an organization whose goal is "basically to be helpful to those who do not know their rights", they added that their aim is to "highlight the inadequacy of the system."

One area in which women have begun to organize to counter discrimination and their "supportive function" is that of office workers. Rank and File pointed out that there are four major areas of discontent in this field. There still exists discrimination in salaries between female and male workers. In fact, they noted, wage differentials have increased rather than decreased during the last ten years. Job ghettoization is also a big problem as well as the issue of fringe benefits. Women workers pay more into fringe benefits and receive less than men, according to Rank and File. They also pointed out that women in offices are expected to carry out errands, be compassionate, etc. and thus are drawn into the whole "office / wife syndrome", causing them to be treated as "sex objects".

Gail Young, one of the spokespeople, stated that 70 percent of the minimum wage earners in Canada are women. She also pointed out that this statistic puts them below the official poverty level.

The minimum wage problem covered only the the Mini-

mum Wage Act which was passed in 1932. This outdated law has statutes on wages and overtime pay (overtime being anything worked in excess of 45 hours), yet there is nothing on issues such as seniority, paid holidays and other benefits.

Even though this Act is minimal in its strictures and is not adequately enforced, there were still over 30,000 cases of recorded worker exploitation last year.

Another major issue is that of foreign women who come to Canada on work permits. It was pointed out that these women receive no information as to their rights before entering the country and do not even get to meet their future employers. The audience was told of household workers who had been physically abused, raped, and kept in closet-like rooms, but did not speak out as trouble with their employer means deportation. The average annual salary of these workers is only \$3,000 and hourly wages run as low as twelve cents.

So far only 150 out of the 1,854 household workers in Quebec have joined the agency for them set up by Rank and File, for there are many difficulties, such as isolation and language barriers, which must be overcome. Yet Rank and File hopes to "develop a worker-consciousness" and "to add a little dignity to their profession".

Women's claims are societal

By Ellen McKeough

Speaking during a panel discussion entitled "Women in the Trade Union Movement" at Sir George last evening, Christiane Fardette of the Central d'Enseignants du Québec (CEQ) stated that the incentive to improve working conditions directly affecting women must be linked with the whole workers' movement. "Maternity leave is not just a women's demand; it has repercussions in society in general."

Fardette concentrated on women's working conditions in the elementary and secondary school systems, noting that elementary level teachers encounter daily exploitation through heavier work loads than teachers at other levels. Since 92 percent of elementary teachers are women, Fardette views the extra workload at the elementary level as "thinly disguised prejudice."

Fardette described the Provincial Committee, formed recently by the CEQ to promote the formation of 50 regional committees which have since been investigating the status of women in the teaching profession. Another committee has organized the conditions of elementary school teachers in examining tasks imposed on the teachers.

Hélène David of the CSN endorsed the right of the woman to work at home and be paid for it. As an alternative to a scheme of payment for housework, David also outlined a plan for the so-

cialization of housework which would encompass daycare centres, collective meal centres, and paid housecare squads that would clean private houses while both parents were at work.

David berated the Quebec Government for the lack of laws protecting pregnant women. At present, pregnancy can be a basis for firing if there is no protective clause written into the woman's contract. David also cited paid maternity leave as a necessity, as "having a child is a contribution to the world."

Mona José-Gagnon of the QFL feels that the union is trying to sensitize its members to the demands of women workers, and so in 1973 set up a committee to oversee this operation. José-Gagnon feels that one of the main problems with most unions is that the leadership is dominated by males, and that it "has little imagination when working out agreements for women." Women's claims "have been institutionalized to a certain extent in the QFL," and she was pleased with the solidarity that the women delegates displayed at the last QFL congress.

OPEN MEETING:

To discuss the report on teaching and research on women, today at 3 pm L-219. All welcome.

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STUDENTS' SOCIETY APPLICATIONS

are hereby called for the following committee:
 The Principal's Advisory Committee
 to Review the Position of the Dean of Students

The two student positions (plus one alternate) on this committee are open to all McGill students. Application forms may be picked up at the Students' Society Office in the University Centre (Union 105).

Completed applications should be submitted to the Secretary, Miss Despres, no later than 4:30 p.m., Wednesday, 2 March 1977.

We encourage all interested students to apply.

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Dom Helder Camara:

Dom Helder Camara will be speaking for the Third World on Thursday, Feb. 24, at 10 am in Leacock 132. Free tickets are available at Hillel, Newman Centre and the Yellow Door. Event co-sponsored by Chaplaincy Service and A.S.U.S. Information: 392-5890.

Women's Intramural Squash Tourney:

Second-round games will begin at 6:15 pm. Check the schedule for your court number or call 392-4547.

Fine Art Class:

Morrice Hall Rm. 107 6-8 pm. Material and model provided. Instr. Ahmed Yar Khan.

Baha'i Club:

Invites you to a talk by Bahiyyih Nakhjavani, U. of Mass., on: "Metaphor, Mysticism and Manifestations of God." Union 310, from 12 to 2 pm.

Association Générale des Etudiants en Littérature Françaises:

Samedi, c'est votre HAPPENING POETIK. C'est le dernier délai pour soumettre votre nom et \$1.00. Tout le Département est invité.

Two one act plays:

You'd Be Able to Sleep in on Sundays written and directed by Keir Cutler, and Traltime written by Tadd Sullivan and directed by Madona Thomson. 1 pm in the Player's Theatre 3rd floor union; admission is free. McGill Psychology Students' Association:

General meeting at 5 pm in Stewart N7/11. It is very important for all working members to attend, but all are welcome.

Community McGill:

He is 11 years old, has no father and his mother works. Can you spare a few hours a week to be a big brother? Come to Union 406, between 2-4.

Anthropology Students' Association:

FILM SERIES: At 1 pm in Leacock 409, Les Maitres-Fous by Jean Rouch. This film details the cathartic rituals and trances of black workers in reaction to the stress imposed by the western industrial environment in Africa.

SSSJ Committee:

Student struggle for Soviet Jewry Committee meeting 5 pm at Hillel 3460 Stanley St. 3rd floor.

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 6:00 pm - 10:00 pm on campus

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Urban Issues

By Marc Cassini
 and Jennifer Robinson

More excess gas

Sharp increases in both revenues and earnings have been reported by Gaz Metropolitain of Montreal for 1976. Revenues in the year totalled almost \$180 million, up from \$136 million in 1975—roughly a 30% increase. GM's earnings amounted to over \$11 million, 30% higher than earnings of \$8.6 million for 1975.

The company attributes the gain to colder weather this year resulting in higher residential gas sales. Most of GM's year clients are of working class origin and many are welfare recipients.

Catastrophic situation for elderly and ill

According to a report to Social Affairs Minister Denis Lazure, more than 2750 old and chronically ill people are awaiting admission to health and social service reception centres in Montreal. Prepared by the Montreal Metropolitan Council on Health and Social Services, the report terms the situation "catastrophic", urging the ministry and city council to act quickly to solve the problem.

Most reception centres don't admit senior citizens requiring specialized care because they lack personnel and equipment. The seniors are then referred to local community service centres which are unable to meet the demand.

A social worker at Ville Marie Social Service Centre, Sue Sessum, says that the "waiting lists are years long in all the chronic care institutions."

The report recommends that all establishments involved make services for the old and chronically ill a priority.

MCM proposals turned down

At last Thursday's meeting at City Hall, council rejected two MCM motions which would have modified or abolished the Public Security Council (PSC) and the MUCTC under their present form.

MCM councillor Nick Auf der Maur, during the debate preceding the rejection, accused the city of being imperialistic in police matters. Councillor John Gardiner (MCM St. Louis) mentioned that executive committee chairman Lawrence Hanigan in 1972 wanted to give PSC control to publicly elected officials. Hanigan responded that he has not altered his intention but that he could not endorse the MCM motion in the form it was presented.

CN to build new terminal

Canadian National has awarded a \$7.5 million contract to Dominion Bridge Company Ltd. for the construction of a new express terminal to service Lachine. The 32-acre complex will include a terminal building and a three-storey office building and will service customer traffic and transport. The new facility replaces the old Bonaventure Express Terminal and its relocation is a result of an agreement between CN and the City of Montreal to purchase part of CN's property. According to a CN press release, the demolition of the old Bonaventure Express Terminal will permit the City to expand its downtown low-cost housing project in the Little Burgundy area.

Water filtration plant stinks

MCM councillor Michael Fainstat has urged the provincial government to hold a public inquiry into the cost of the Charles des Bailleurs water filtration plant, now estimated at \$148 million. Janin Construction Ltd. had been granted the contract in 1973 with a tender for \$63 million. Fainstat charges the municipal administration with wasting public funds for allowing the firm to more than double its cost estimates.

"There's been absolutely no control of the runaway costs of the project, which should have been finished in 1975. It is still not finished and is being carried out on a cost-plus basis," says Fainstat.

The Lasalle plant, which will eventually produce 500 million gallons of water daily, was supposed to open in May 1976. Fainstat notes that the plant will likely not be in operation until early 1978.

Public Board may heal hemorrhage

According to Yves Duhaime, Minister of Tourism, the Provincial Government may establish a Public Board to administer and take charge of Man and His World. Last week, Mayor Drapeau addressed an ultimatum to Quebec, demanding that M & HW not be subject to public tender procedures. Drapeau threatened that the fair would close its doors if his demand wasn't met with.

The Provincial Government does not intend to submit to the Mayor's threat. Duhaime maintains that Bill 82, which obliges Montreal to comply with public tender procedure, will not be modified. Duhaime believes that a Public Board would circumvent this impasse.

The Weekly

Eva Friede



Madora Thompson directs Barbara Fox and Sasha Cunningham in a scene from *Traintime*, by Tadd Sullivan (left); and Nick Wright as Mic, a lunatic in *You'd Be Able To Sleep In On Sundays*, written and directed by Keir Cutler (right).

struggles through a fantasy world wherein his past is revealed to him through an assortment of motley characters including a beggar, some whores, a policeman and a lunatic. Finding the entire affair rather distasteful, he tries to escape by going to another platform of the railway station only to find the same characters differently dressed.

Bordering dangerously at times on pomposity, the play is helped considerably by Madora Thomson's direction. Playing the leading part, Clark Candy is expected to manoeuvre himself through clumsy lines and revelations which he does adequately. But as the centre of attention, Candy

remained too bland.

Versatile and ably complementing Candy was Rabin Lai who played both the beggar and policeman. Much of the life of the production can be attributed to Lai as well as Neil Tracey as the lunatic and train conductor.

Also in the cast were Sasha Cunningham and Barbara Fox as the demure set of whores. Speaking and moving often in unison they were haunting backdrop to the play.

The two productions are unique in that they are both totally the products of students and rather successful ones at that. Continuing until February 25, the plays can be seen daily at 1 pm in the Players' Theatre.

Dynamic Double Feature at Players'

by Michael Lewis

As part of its lunch-time fare, Players' Theatre is now presenting two original one-act plays written by students. Both concerned with misfits, *Traintime* was written by Tadd Sullivan and directed by Madora Thomson, while *You'd Be Able to Sleep In On Sundays* was written and directed by Keir Cutler.

A cute little piece taking place in a mental hospital, *You'd Be Able to Sleep In On Sundays* describes the founding of a new religion by several of the patients. Having been witness to a "vision", it takes the ward's resident philosopher little time to deduce that a new religion should be created.

The novelty of this play lies in the manner by which the audience discovers the asylum setting. As the

play opens, two men are quibbling over seemingly trite affairs. It is only after both men have seen the Vision that a nurse casually enters in white uniform and the sterility of a medical institution is complete.

Of the cast members, Leslie Simmerman and Peter Grossman stand out mainly because they were on the stage for the longest amount of time. As the theoretician, Nick Wright also deserves credit as do Wendy Matthews and director Keir Cutler as the nurse and doctor.

Somewhat more complex in its implications is the second work by Tadd Sullivan entitled *Traintime*. Vibrant and swift, the protagonist in this piece is a man who would like to catch a train anywhere, but is confronted by memories of his earlier days as a race car driver. The man



Eva Friede

Inside the English Department

By François Morel

With nearly 3,000 students enrolled in undergraduate courses and a full-time teaching staff of 46 professors, McGill's English Department is the largest and most active in the Faculty of Arts. This year, 97 courses were offered to undergrads in the fields of Literature, Film & Communications, and Drama & Theatre. Students and staff connected with the Drama Programme, in addition to the in-and out-of-class plays which they have already presented this year, will be engaged this semester in Eva Russel's production of "The Wasteland: An Encounter with Eliot," as well as that of three projected plays on the theme of love & marriage, directed by Barbara Bellafiore and undergraduate Francine Flynn. These plays will be held in the Department's newly-acquired studio theatre located

in Morrice Hall 106.

In the field of Literary Studies, the Department, with the aid of a grant from the Guggenheim Foundation, is involved in the collection and editing for publication of numerous letters and journals written by Frances ("Fanny") Burney (1752-1840). Burney frequented the literary and political circles of England and France and wrote four comical-romantic novels. Her diaries contain portraits of Dr. Samuel Johnson, actor David Garrick, some of England's Romantic poets, and of life at England's court in the 1840s. The English Department's task, known as the Burney project, is directed by Prof. Joyce Hemlow and involves a number of professors and graduate students.

Each year, the Department sponsors a Speaker's Programme and invites a small number of writers and scholars to read from their works or deliver

lectures on topics in English Studies, as at 4:30 in Leacock 106, Dr. R. Lehan from the University of California will speak about modern American Literature in a presentation entitled "The Literary City."

Inherent to the success of these and other Departmental activities is the relaxed and friendly atmosphere in which students and professors work. All students enrolled in an English course are members of the English Literature Association (ELA), an organization which represents students in the Department. Says ELA Chairman Grant Bunnell, "Ours is the only students' association at McGill which enjoys student-professor parity on departmental committees. We have representatives on the general Departmental Assembly, the Drama Production Committee, the Steering Committee, the all-important

Promotion & Tenure Committee, etc. I think students can have an effective voice in departmental policy-making."

Prof. Peter Ohlin, Chairman of the Department, sees the ELA's role as partly responsible for the "good working relationship that exists between students and faculty." He adds, "This does not mean that there aren't any problems; there is need for revision in nearly all of our programmes. While students have a right to be unhappy about some things, it should be noted that professors are just as unhappy about those things. For example, it has been difficult to expand the Film & Communications Programme as much as we would have liked to. However, it forms an integral part of the Department's activities in English Studies and is one of a trio of

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ECONOMICS STUDENTS' ASSOCIATION SPEAKERS' PROGRAM

Thursday, Feb. 24: ED BROADBENT, Parliamentary Leader of the 'N.D.P.'; "Federal/Provincial Relations"; 2-4 pm in Leacock 12.

Friday, Feb. 25: PROFESSOR CY GONICK, University of Manitoba; "Are We Heading for Another Depression"; 3-6 pm in Leacock 219.

Friday, March 11: PROFESSOR MEL WATKINS, University of Toronto; "The Historic Struggle of the Native Peoples Against the Northern Pipeline"; 2-4 pm in Arts West 25.

Friday, March 18: PROFESSOR G.K. HELLEINER, University of Toronto; "Multinational Firms and Third World Exports"; 2-4 pm, in Arts West 25.

Thursday, March 24: DR. I.A. STEWART, Economic Advisor to the Privy Council Office; "The Way Ahead"; 1-3 pm in Leacock 12.

Thursday, March 31: PROFESSOR ALBERT BRETON, University of Toronto; "The Economics of Bilingualism"; 1-3 pm in Leacock 12.

Wednesday, April 6: SYLVIA OSTRY, Deputy Minister, Department of Consumer and Corporate Affairs; "Competition Policy"; 3-5:30 pm in Leacock 219.

The McGill Baha'i Club

invites you to a talk
by

Bahiyih Nakhjavani
of the University of
Massachusetts, on:

Metaphor Mysticism and Manifestations of God

Today, 12-2 pm Union 310

There will be an important Weekly meeting today at 5 pm in the weekly office to discuss next year's editor. Attendance is strongly urged.

Any Weekly staffer who is at all concerned about the fate of our beloved paper in years to come is strongly advised to attend today's meeting at 5 pm in the Weekly office.

classifieds

These ads may be placed in the advertising office at the University Centre from 9 am to 5 pm. Ads received by noon appear the following day. Rates, 3 consecutive insertions: non-profit-making activities & individual students' announcements—\$3.00, maximum 20 words, 15 cents per word; all other—\$6.00, maximum 20 words, 30 cents per extra word (even if sponsored by non-profit-making organization).

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Engl. subs.
L 132, 8:00 pm, 75c

Fri. Feb. 25: Three Penny Opera

Dir. G.W. Pabst
w. Carola Neher, Lotte Lenya
L 132, 7 & 9:30 pm, 75c

Sat. Feb. 26: The Man Who Would Be King

Dir. John Huston
w. Sean Connery, Michael Caine
L 132, 7 & 9:30 pm, \$1.00

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Theatre

Camus' Caligula



by Joanne Eidinger

And how is a man to find freedom, and to what limits will his search carry him? If, in his quest for a greater truth, he refutes all that has gone before, what is to say that there are any limits at all? If truth be freedom, is it not logical, then, that limits are lies? Ergo, only in freedom, existential freedom, is there truth.

Such concepts of existentialism have intrigued many, but few have possessed the means or the courage to pursue such theories to the conclusion of practical realization. Nevertheless, what if a man with enough power, say, the power of an empire, chose to wield it to transform society towards such an end, such as freedom? The possibility of such a phenomenon is the vehicle by which Albert Camus presents to his audience the dangers of philosophical absolutism, in *Caligula*.

Camus' first original play, *Caligula* is founded upon a semi-historical, semi-mythological theme. The plot, which traces the reign of Emperor Caligula of Rome from his initial epiphanical vision of the absurd to the ultimate destruction of himself and his kingdom, is simple and linear. However, the framework is more complex: a composite nightmare of death, torture, exile, and madness; it paints a haunting portrait of man torn between the real and the impossible, the poète maudit ensnared in the chaos of his own creation.

The production at the Second Theatre of Saidye Bronfman, produced and directed by Alexander Hausvater (of "Kaspar" renown) manages to convey only haphazardly the passion and power of Camus' work. SBC's *Caligula* assumes the characteristics of a theatrical circus, with the emperor as ringmaster, puppeteering the subjects of his kingdom in various grotesque and burlesque stage shows. The set is the major handicap in this

particular adaptation: rather than employing a conventional stage raised in direct opposition to the audience, Hausvater has opted for a curtain-enclosed "arena", crisscrossed by a series of ramps and multiple elevated platforms. The audience is dispersed throughout the auditorium, often facing one another, occasionally seated in the midst of the actors or directly below one of the ministages. This unorthodox arrangement, although novel (one does not often have the opportunity to witness a death scene from ringside) is really not an asset to the production.

From a purely functional viewpoint, it is inefficient, as the spectators are forced to crane their necks into uncomfortable positions in order to view the events on various stages. In addition to subjecting the audience to such states of contortion, the SBC's set design detracts from the performances of the actors, whose soliloquies are undermined by the distracting entrances and exits of other characters.

One appreciates Hausvater's attempt to bridge the conventional barriers of actor / audience communication by creating a more intimate theatre environment, but this particular set-up works at a disadvantage to both spectator and performer. Camus' writing demands the complete attention of the audience: If speeches must play second fiddle to needless scenic activity, the impact of his rhetoric is irreparably diminished.

This is doubly unfortunate in the case of the SBC production, for the performances on the whole are very good. Jack Wetherall's *Caligula* is a dramatic portrayal of fluorescent intensity: his energy is infinite, his stage presence such that power seems to emanate from his fingers and his timing is flawless.

As a man unable to compromise between the worlds of Tout (the vision of the ideal society, in which the totality of human experience is morally acceptable and logical) and Rien (the evidence of real society in which nothing is tolerable), Wetherall is the embodiment of intellectual anguish. His performance is a tour de force of both eloquence and passion, a pathetic and stirring portrayal of an individual's quest in attempts made no less desperate by their futility, to pierce the walls of the absurd by being "logical to the end."

The supporting cast cover their roles adequately, though none can match Wetherall in calibre or stature. Joan Heney as Caesonia immediately elicits the audience's sympathy with her fidelity to Caligula. She is the vieille maitresse of the court, combining dignity with a touching vulnerability.

Helicon (Charles Cobb) is arresting and fervent. As the Emperor's righthand man he is both witty and cynical—a freed slave whose vindictive loathing of the established society binds him to his king in emotion, but blinds him to any philosophic understanding of his sovereign's ideals.

Cherea (Donald Hunkin) serves as an intellectual and physical foil for Caligula, an Apollonian figure in contrast to the Dionysian figure of the tormented king. Cherea's ethic is qualitative rather than quantitative, he values the preservation of sanity over

idealism. And yet, despite this inherent conflict of ideologies, Cherea is sympathetic to Caligula's all-consuming quest for ultimate "freedom". His decision to assassinate the young sovereign, as the sole recourse to the preservation of society, is tragic and terrible.

Hunkin's acting does not quite achieve the power or the intensity necessary to his role. Granted, the part is difficult: he must clarify the dichotomy of the human psyche—intellect versus emotions—and the struggle to reconcile these two equally powerful forces. But by overemphasizing the aspects of rationality, Hunkin's characterization limits the dimensions of his role to intellectual impassivity and dispassionate realism.

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Les Canadiens: Hockey On Stage



by Chris Pomlecko

With its presentation of *Les Canadiens*, by Rick Salutin, the Centaur Theatre gives a flawless and exciting production of a somewhat flawed play. All aspects of production were superlative—set, acting, costuming, and direction—but the play itself, although often riotously hilarious and sometimes poignant, is meandering, overwritten, facile, and often just plain silly.

Tracing the Montreal hockey team *Les Canadiens* from its origins to the election night 1976, the play is segmented into a series of skits,

portraying different aspects in the history of the team. For example, when a French farmer is shot on the Plains of Abraham, he throws his rifle to his son, who finds the weapon more useful for striking stones on the ground. Hockey is born.

Many important and valid connections are made by the play between the game and its social implications. For instance, a Frenchman and an Anglo-Canadian are standing in line during the depression of 1936. They begin to talk about their teams, Les Canadiens and the Maroons. They conclude that, although they are out of work and destitute, a good hockey game can take their mind off their problems. Analogies are drawn between hockey and show business, hockey and big business, hockey and politics, and in one very fine scene, performed and written by Luce Guilbeaut, hockey players and women. In this beautifully executed monologue Ms. Guilbeaut says, "My mother went to bed with him (the hockey player); my grandmother went to bed with him; I went to bed with him; I am his. My daughter will not go to bed with him; she is hers."

All the actors were exceptionally adroit at handling their multiple parts, which ranged from broad slapstick to slice-of-life monologues. However the play succeeded better in its comic moments, than in many of the "poignant scenes", which often dragged. The play as a whole, also, seems too long and disparate. The repetition of comic ideas, such as announcing the play as a regular hockey game, become dull the second and third time.

The form of the play, broken into a series of revues, also obscured the theme of the play. Some of the funniest skits seemed to have no relation to the meaning; some of the most meaningful seemed disjointed and elliptical. The play is divided generally between the past (pre-intermission) and the present; that is, election night this year. The first act started very well, funny and brisk but then seemed to drag along trying to present all important events in the forming of *Les Canadiens*, many without any apparent significance. After intermission, the second act regained the flow, but again seemed to fall apart in pacing towards the end. Some monologues by contemporary sports heroes, which seem to have been transcribed directly from interviews, can be fascinating, as in the case of Raymond Beslisle's portrayal of Henri Richard, but they are also sometimes flat and tangential.

Direction by Guy Sprung was inventive and effective. His blocking and his pacing within each scene makes *Les Canadiens* a play of many splendid moments.

The inventive set, designed by Astrid Janson, is a true marvel: Janson has created a miniature hockey rink, with a steel stage, on which the actors slide, recreating the movement of skaters. The boards around the rink are bright red, with gates through which the actors enter and exit; huge sheets of polyethylene run from the ceiling to the upper level of the stage; an organ behind the plastic and an announcer from time to

continued on page eight

Music

Steve Goodman

by Frank Funaro

At Redpath Hall last Saturday night, the McGill community had the opportunity to indulge in some first rate music and entertainment. The occasion was an ASUS—sponsored concert, featuring **The Bug Alley Band** and notably Steve Goodman.

The Bug Alley Band began the evening with a five number set which included sounds of the swing era, a composition by Chick Corea, as well as a few original songs. In the opening number, "Sweet Georgia Brown," Karen Egan displayed a clear strong vocal style which loaned itself effectively to the bass, flute, and guitar accompaniment throughout the remainder of the set. **The Bug Alley Band** has a mellow, relaxed sound, almost evocative of The Manhattan Transfer, minus the stylized harmonics and flashy clothing. They will be seen in the Montreal area next month at Reggie's and The Yellow Door, so one should keep an eye out for them.

The highlight of the evening was indisputably **Steve Goodman**. The Chicago native, perhaps most widely known as the composer of the folk classic, "City of New Orleans", a song recorded by Arlo Guthrie and Judy Collins, indicated that he is a performer worthy of greater recognition. Delivering such favorites as Chicken Cordon Blues and a humorous ditty about a complicated family relationship bordering on the absurd, as well as the incestuous,

Goodman captivated the audience from the start. Making an occasional departure outside the folk genre, into such songs as "My girl", he was still able to maintain his unique style and energy.

Alone on the stage with only a guitar as accompaniment, Goodman was able to joke with his audience and create an atmosphere of intimacy, something difficult to attain in Redpath Hall, with occasional references to politics and social issues, such as the ERA amendment, and the attitudes of North American business interests in Central America. He displayed a social consciousness, which is frequently reflected in his songs.

The essence of a Goodman performance lies in the combination of wit, humour and a unique musical style. The exuberance with which he delivers each song, and the ability to extend his own pleasure and excitement of performing to the audience makes for a refreshing and enjoyable experience.

Sax and Cello and All That Jazz

by James Murelich

This past weekend I managed to take in two totally different styles of jazz; one avant-garde and explorative; the other, good solid jazz representative of the '40s and '50s style.

Playing to a small but appreciative audience at the Rising Sun, the New York Jazz group put on an excellent show displaying some interesting musical directions. Band leader and saxophonist, Jathiya Samad, was the mainstay of the evening, playing different notes simultaneously. He also teamed up with cellist Muneer Fatah in some provocative duets throughout the evening. The combination of the cello and sax was extremely interesting and their cohesiveness was a true delight.

Muneer was a classical cellist but like many other classical musicians he felt he "was called to jazz". He has

been playing jazz for the last seven years, the last two with Jathiya Samad.

Providing excellent accompaniment and some solid solo flights was bassist Paul Dyne. Harold White was quite good on drums, especially considering that he has just joined the group two days before they opened in Montreal.

White's story is symbolic of many jazz musicians who must travel constantly in order to earn a living. The previous week, he had been playing with Sonny Stitt in New York, and the week before, with another group. When I asked him about the week previous to that, he simply replied, "Ah man, that's too far back". After this engagement he hopes to start up his own group in New York.

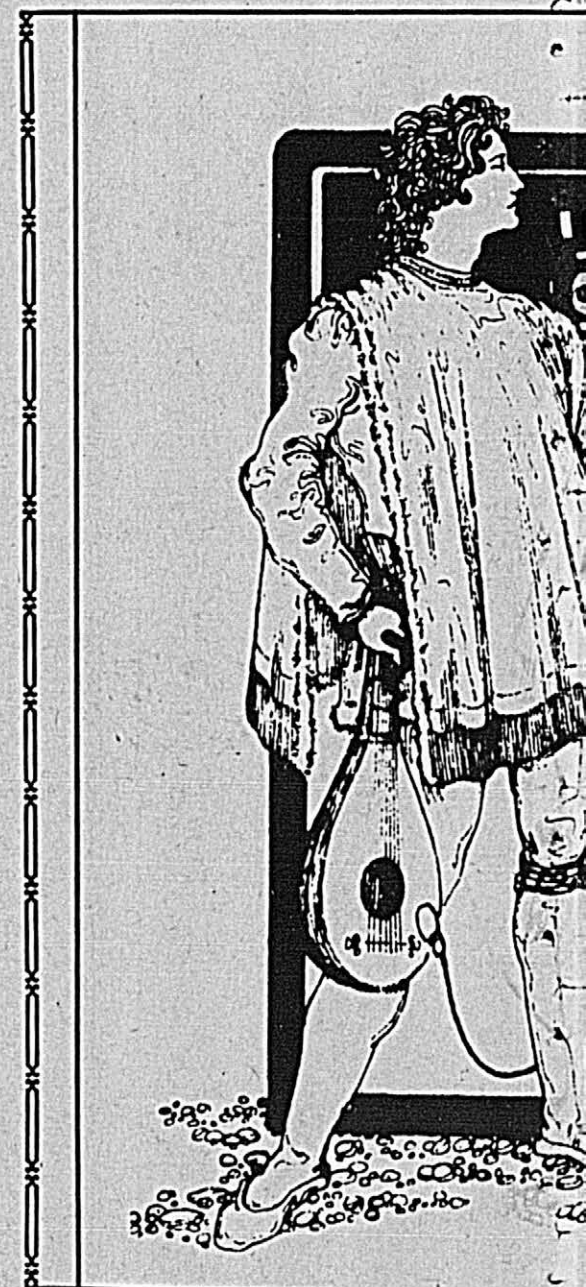
The other jazz group I happened to catch was the intro-group for folk-singer Steve Goodman who played at Redpath hall last Saturday night, the Bug Alley Band. They have been playing around Montreal for a while and I'd heard so much about them, I just had to take them in. I was not disappointed. They play old-time jazz with a cohesiveness that is near perfection. They play such tunes as "Dancing Cheek to Cheek" (the old Louis Armstrong hit), a novel arrangement of Moe Koffman's "Swingin' Shepherd Blues", some of their own songs, and even do fine Barbershop Quartets. The Bug Alley Band's style is toe-tappin' jazz at its best.

David Thomson on bass and Mike Pinnsinait on sax are good musicians and vocalists, and Mike's dialogue between songs is relaxing and amusing, not an easy combination. Special mention must be made of Steve Cole's guitar work which is truly excellent. The highlight of the group, though, has to be the voice of Karen Egan which is nothing short of sensational. It is powerful yet totally soothing at the same time. Her tonal accompaniment to their rhythmic songs just makes you want to get up and start dancing in the aisles. Unfortunately for Saturday's audience, the acoustics were poor and the lyrics of the tunes and Karen's high note were distorted badly.

The Bug Alley Band has been together for over seven months now and have built up quite a following on the folk circuit here in Montreal. Their music is perfect for the intimate setting of a small folk or jazz club.

This coming week the Rising Sun again shows that it is the only place which consistently brings first class jazz to Montreal. The Bob Mover Quartet will be there from Thursday the 24th to Sunday the 27th. Mover, a saxophonist, hails from New York and has played with the likes of Sonny Rollins. He is particularly known for his experimentation and variations with the sax. For the mere price of a ticket (only three dollars for this week) and a drink, you can spend a hedonistically pleasurable evening at the Rising Sun.

Also a friend of mine has brought it to my attention that Anthony Braxton will be playing at the Montreal Museum of Fine Arts, Wednesday, March the 2nd, at 7 and 10 pm. Tickets are \$3.50 for students and \$4.50 for non-students.



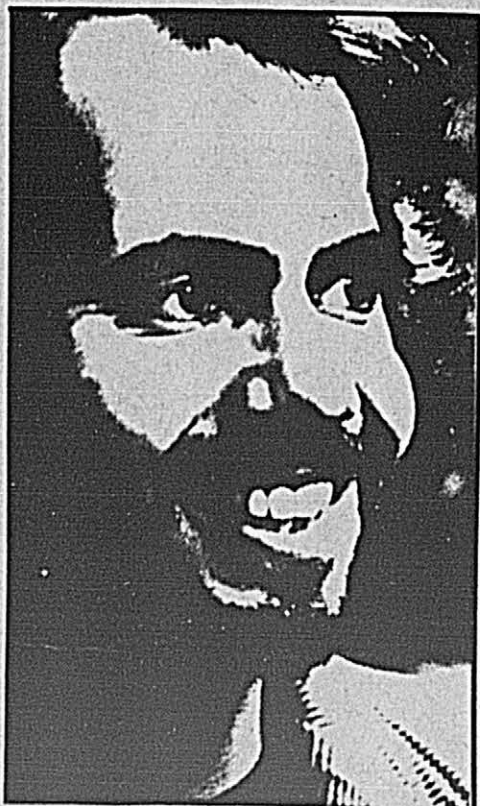
Tosh Debuts

by Barbara Glover

At the Rainbow Bar and Grill Monday night February 21, the atmosphere was friendly, the drinks expensive and the music, by the premiering group **Tosh**, enjoyable.

Tosh bills itself as jazzrock and the music does, as the musicians claim, "combine structured compositions and flowing improvisation." **Tosh** performs only original compositions—an unusual undertaking for an untried group. The members feel that since they write enough music on which to build their repertoire, they do not need to supplement it with renditions of better known songs. **Tosh** is together because the musicians enjoy creating, and they will not give that up even if it might be easier for them, as a new band, to get jobs by imitating a jukebox.

While this was **Tosh's** first performance together, all the



An Unsung Singer

by Hélène Bruneau

Like a fish swimming in deep waters, Ray Materick hasn't yet surfaced to the light of stardom. Despite this talented Canadian singer's poetry-with-music sound, he remains somewhat in the shadows—Mr. Incognito—he calls it "razzle-dazzle obscurity". Any person who hears his music invariably gets a kindred feeling towards Ray Materick, for his universality and keen observations on life make him a unique artist. He has recorded four albums (three with WEA) and is now waiting for his work to flourish. I have been exposed to Mr. Incognito's talent and the mystery of his obscurity leads me to introduce him to you.

One cool Saturday evening early last fall my friend coaxed a group of us to go to l'Évêché, Hotel Nelson, where Ray Materick was appearing. "Who's he?" "A Canadian singer, his music is not rock, blues or folk but a combination, mainly country-folk." Her strong convictions eventually drew us there. So we sat around a table under the dimmed lights, surrounded by the red velvet walls and scarlet carpets of l'Évêché; only a handful of people were scattered about the 200 seats.

A funny feeling filled the air. I identified it with Materick's song "Feeling Kinda Lucky Tonight." The line "You just wait and see if it ain't me who'll be your best friend overnight" revealed just what an artist can communicate to a fan. His words are profoundly sensitive and close to what most listeners actually feel.

His lyrics and music cover a wide spectrum of moods: from loneliness and sadness, freedom and journeying, to happy-go-lucky drunkenness. Materick magically shifts from one mood to another: while his audience is intensely absorbed by a bittersweet solitude song, his next number resourcefully injects a drunken gaiety into our veins. "Holiday Bar and Grill Café" lyrics go:

"Well some guys drink to forget their lives,
Some guys drink to forget their wives,
But I just drink to get drunk
so what do you say.
You can buy one for you and buy one for me
And we'll get plastered with a capital 'P'".

The musical arrangements change with each song. There are some funky tunes, others are free, shuffling beats as well there are sentimental ballads. The closeknit group skillfully exploits the sounds of a diversity of instruments: acoustic guitars, by Ray himself and Glen Foster; bass, Dan Doidge; mandolin and classical guitar, Don Potter (also manager); drums, Barry Keane. In "Carnival Knowledge" from their latest album, a combination of Latin-like percussions and trumpet parts effectively incarnate

a Mexican ambience.

The deepness of Materick's voice, which sounds convincing and powerful on recordings, was accentuated ironically during his performance due to an unfortunate sore throat. But that indisposition certainly didn't stop Materick from singing—he is determined. Ray told us about the time he was off to do a show in North Bay, and realized, too late, he was on the wrong plane. He then flew to his destination and performed for a minimal audience of two fans. Throughout the evening Materick soothed his pain: washing whisky down his throat. At each pause Materick good-naturedly apologized for his gruff voice "for those people who just arrived" (not a soul had entered), then he would slip out a crack about the "zilch" sales of his latest release: this childlike insecurity caught our attention.

The show ended with a tune, "Lonely Hearts Hotel", that was personalized to the handful of people present: "It's just another lonely night at the Nelson Lonely Heart Hotel."

One sees an evolution in Materick's career. When Ray started in the music world he had the image of "a young man with wild, burning eyes who looked at life through a veil of cynicism". The scars of youth are the roots of post-adolescent cynicism; for Ray it was the pain of obesity which caused him to withdraw. It was that isolation which gave Ray insight into himself and others. His lucidity emerged through his poetic eloquence. Since a young age Materick has developed an obsession to write, to pour his thoughts onto paper.

His first two albums, *Side Streets* and *Neon Rain*, flowed in the vein of bitterness, making them both touching and communicative. "Linda Put the Coffee On", from *Side Streets* was charted a hit single. In 1975 WEA spent \$30,000 to promote the *Neon Rain* album, a large sum by Canadian standards. The critics were favourable but they soon faded away—it never took.

A definite maturity is recognizable in the spirited *Best Friend Overnight*. Materick, now 30, says, "As I grow older and mellower I'm getting less bitter and seeing more humour in things. I still try to write powerfully but I like it to be simple and humorous, just as long as people know what I'm talking about." He sincerely believes that he has done good work in this recording.

Today the Canadian artists with potential are all solo singers: Bruce Coburn, Murray McLauchlan, Valdy and Ray Materick. Rock critic Ritchie York says: "To my ear the performer most likely to bounce across the borders and blaze the latest hit trail from Maple Music country to the world is Ray Materick."

This is especially true with the release of the fourth album *Midnight Matinee*, definitely labelling the true talent of all Materick's work. The highlight of the album lies in the deeply poetic lyrics:

I bled my life onto some scarlet page,
Blinded by the lights on the starlit stage,
Now the poet lies bleeding and the critics they rage.
And me, I wait for my future and just drift away into the midnight.



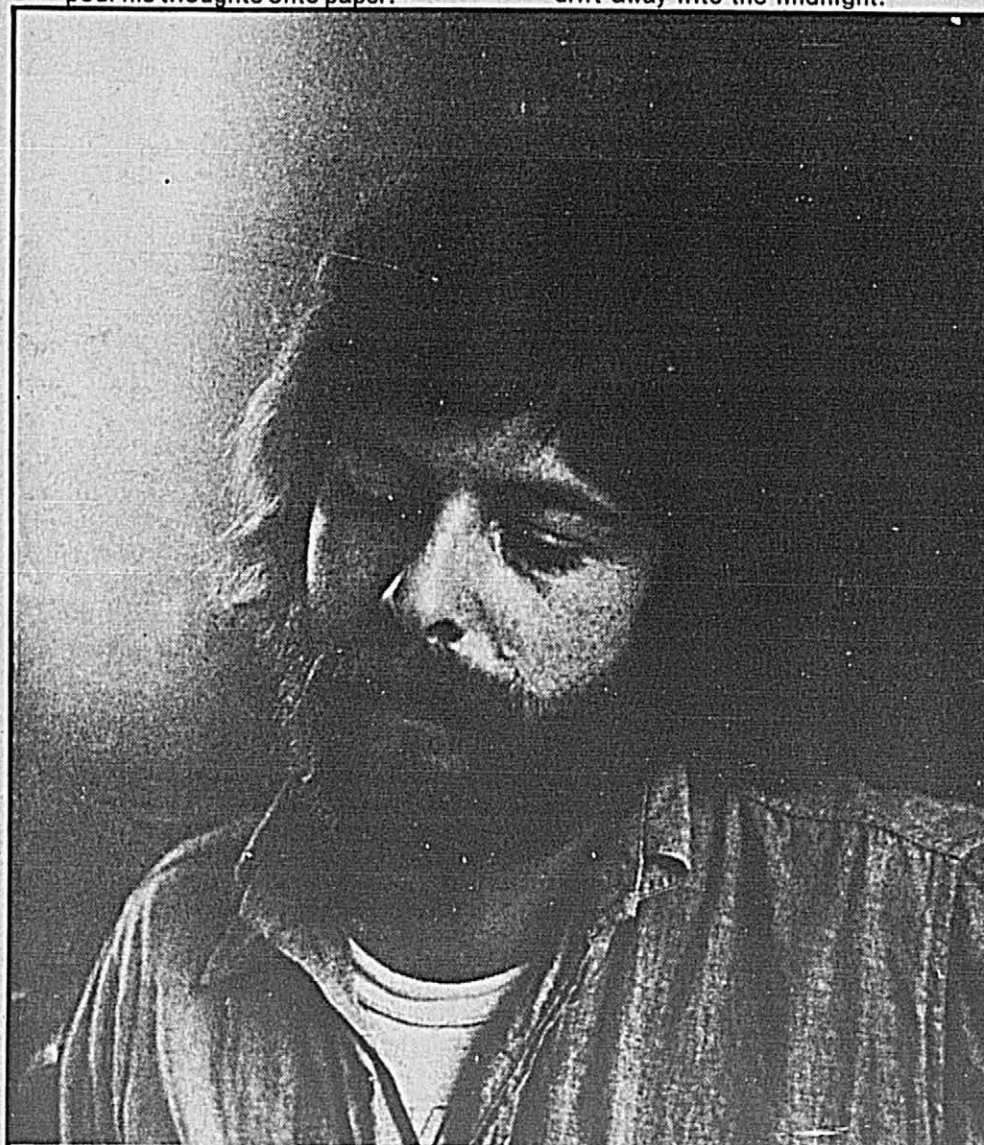
members of the group have played in bands before. Their background influences are diverse. Brian Finch on bass prefers jazz over any other musical form. One of his compositions, "Hunk 'E' Dorion", begins with a flight of jazz improvisation and develops into one of the best songs performed that night.

Finch's preference for jazz is tempered by Tim Pylko's experience in rock and interest in percussion. In "Hold the Wing on a String", he did a fine solo on the drums; the audience was definitely on his wavelength.

Alan Olha on keyboards has played the piano for seventeen years and has had the most experience performing onstage. As for musical influence, he says he finds inspiration in both rock and jazz. "Doodle-dee-doo" was my favorite of his many successful compositions.

Timothy Brady had laryngitis so I couldn't interview him. He is the composer of most of the band's numbers and the only member who is not a McGill student.

Tonight is Toshi's last night at The Rainbow. If you have missed them there, they are possibly coming to McGill in the near future. If they do and you are in the mood for some fine original music, go and hear them.



Eng. Dept...

continued from page three

"Streams" which are all equally important and relevant to our discipline."

Prof. Lars Trolde, who is in his first year of teaching literature here, also sees the "departmental atmosphere" as a very favourable one: "When I first arrived last summer, people around the Department were very helpful and gave me a friendly reception. Moreover, I appreciate the freedom I've been given in choosing the variety of courses I am teaching, and in deciding how I want to teach them. This is a pluralistic department which allows different approaches to literature. There seems to be no strict pre-existent mode of teaching to comply with."

The "pluralistic" nature of the Department and the courses it has to offer is easily perceived when one considers the Department's three most popular courses: Intro. to Shakespeare I (215A), Intro. to the Film (279D), and Intro. to Children's Literature (340A) all have a wide appeal outside the Department and outside the Faculty of Arts. They are ideal as elective courses for non-English majors and appeal to almost any one for a variety of reasons. For his timeless and universal characters and themes, Shakespeare enjoys a wide popularity in Western Culture. He is the emblem par excellence of English Studies; the Film is an art form whose complex processes many wish to understand more fully especially when three or six course credits are involved; Children's Literature, while it may seem like an opportunity to re-experience childhood, is useful to students of Psychology and Education—the appeal of Children's Lit. courses denotes the significance of the child in our culture. These and other introductory courses are essential to the basic training of all English majors, and they represent a welcome diversion to many non-English majors.

The latter have been surprised to discover that introductory courses such as the ones mentioned above, did not necessarily include acquisition of writing skills as a basic objective. But this is an area to which the Department is slowly returning with such courses as English Lit. and Composition (100D) and its one-semester English Literature Surveys (200A-201 B).

There are currently 495 students enrolled in a Majors or Honours Programme in the Department of English. The number of enrollments in the Literature stream is highest (345), followed by Film & Communications (116) and Drama & Theatre (34). Statistics show that there are more 3rd year students enrolled in the Film and Drama streams than either 2nd or 1st year students. Prof. Chris Heppner, who is Director of Undergraduate Studies, explains that "some students enroll in one stream in their first year and subsequently shift to another as they discover which of our three streams would best fit their needs." Due to their specialized nature, the Film and Drama streams entail stricter course requirements than does the Literature stream, in which required courses exist only in the Honours Programme. Honours students in the Lit. stream, sharing an uncommon dedication to the pursuit of literary studies, must register in one departmental Tutorial per year; these courses provide training in such



specialized area as archival skills, literary theory and criticism, and in U3, historical analysis.

Asked why they enrolled in a Majors or Honours Programme in English studies, students will replay that they are interested and motivated enough to do it "purely for the sake of it"; others talk about the appeal of Literature in a technologically-oriented world, and some see their undergraduate work in English as a stepping-stone to Law School or to an MBA. Many students have their eyes on teaching as a career, at various levels. A minority of students intend to make direct use of the knowledge they gain here by one day becoming professional writers, actors and film-makers (these are students who participate in the drama productions or attend the weekly creative writing workshops held on the second floor of McLennan Library).

Counsellors at the McGill Manpower Bureau describe a labour market that is not very promising to the average holder of a B.A. in English. It is generally much more difficult for Bachelor of Arts to find work than for a B. Comm. or a B. Eng.; of graduates employed by companies recruiting at McGill Manpower, only about 1-10th are holders of a BA by itself. As for English majors, there are public school openings in the teachings of English as a second language and even of English as a first language (private schools usually require a B. Ed.). Jobs

on newspaper staffs, in the media or in advertising, etc., are very rare. A few holders of English BAs find their way into translation if they are fluently bilingual, while others may combine their Arts degree with personal attributes to fulfill a variety of positions such as management and personnel trainees with large companies. Because jobs for the many English grads each year are thinly spread, graduates must compromise regarding the type of job and the amount of salary which they are willing to accept.

The alternative is to undertake an MA programme here at McGill or elsewhere. The MA is sufficient to teach in Quebec's CEGEPs, but the Ph. D. is required for teaching at the university level. Expectedly, the turnover rate among professors in North American universities, is discouragingly low.

Given such bleak market perspectives, it is surprising to witness the high number of students who are currently enrolled in English programmes at McGill. English students demonstrate a degree of interest in their work which surpasses any concern for materialistic gain.

Fortunately there is a milieu that offers diverse and stimulating activity and in which professors and students exchange ideas and opinions regarding almost everything that goes on. McGill's tripartite English Department is indeed alive and well.

Caligula...

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Last in the circle is Scipion (Richard Keens-Douglas), the young poet who refuses to join in action against his king and leaves Rome in despair. Keens-Douglas displays fine control and sensitivity as a man who, despite the injustices he has suffered, cannot conspire against the king with whom he feels himself spiritually and emotionally allied, the man "whose heart shares the same eternal flame" as his own.

The remainder of the cast is less memorable but proficient, though there is a tendency to sloppy enunciation and imprecise timing. Certain passages were marred by jerkiness, causing much of the melodic and poetic quality of Camus' rhetoric to be not fully appreciated.

SBC Second Stage's *Caligula* is an interesting adaptation of Camus' philosophical drama, and a not unsuccessful transposition of an historical drama into a metaphysical, primordial tragedy. It is unfortunate that Hausvater finds it necessary to adorn the play with such an excess of theatrics. *Caligula* is not a lily in need of gilding, and the distractions of set, costuming and choreography serve only to dilute its potency.

Happily, such failings are compensated for by the efforts of Jack Wetherall, whose virtually flawless performance captures Camus' portrait of two irreconcilable attitudes towards the absurd—the combative position and the quantitative ethic—and the tragedy of the man who is unable to maintain the tension between these two solitudes. As *Caligula*, Wetherall is a crystallization of Camus' own such experience, living (as did the author) in an "époque où l'amour de la vie semblait au désespoir de vivre."

Canadiens...

continued from page five

time comments on the game. The set is designed to assimilate, as closely as possible in the theatre, a real hockey game. And it works. The audience claps along to a saccharine rendition of "Something," and cheer on the skaters-actors.

Also effective is the costuming by Maria Kolodziej and Yolande LaVallee. Dressed in red, white, and blue, the actors are often clothed symbolically; for example, James MacDonald, played by Eric Peterson, wears a British top-hat inscribed with the symbol of the British pound and lined with money. French Canadians wear little French flags on their hats; Americans wear little American ones. As silly as this might seem, it is very effective in giving the audience immediate recognition of the characters portrayed.

As mentioned before, *Les Canadiens* is a play of many brilliant moments. It is alternately scathing satire, outrageous slapstick, true-to-life pathos, and pertinent metaphor. Salutin is unable to neatly blend these various forms of theatre and often adds them indiscriminately, which slows the play. However, the play on the whole is very entertaining, especially to a hockey fan, who would catch many of the allusions to past heroes of the game which this reviewer missed. And the apparent main theme of the play, hockey as a uniting force between Anglophones and Francophones, is well-delivered and admirable.

The Centaur theatre's continuance of producing plays which combine the two languages is also commendable.

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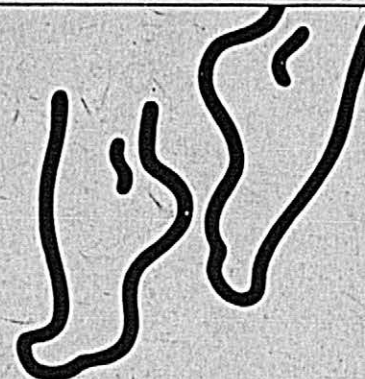
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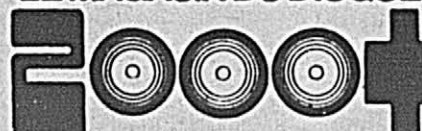
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Film

Los Canadienses: Canadians Against Franco



by James Murelich

Tonight on CBC-TV, at 8 pm, a magnificent one-hour National Film Board presentation entitled *Los Canadienses* will be shown. It sensitively portrays the story of the Canadian volunteers who went to Spain to fight in the Spanish Civil War, 1936-39. This film was recently honored as the best television film at the Mannheim International Film Festival. It also earned Albert Kish,

the film's director, an honorable mention by the International Federation of Cinema Critics.

The Spanish Civil War was a death struggle between the leftists and the rightists of Spain's political spectrum. The left, composed of left-wing radicals, communists, and anarchists, had just recently won a constitutional election. They were opposed and then attacked by the rightists who were made up of the army, the clergy, and General Franco. For some Canadians

back home, who were caught up in the throes of the great Depression, Spain was seen as both an adventure and also as a way to stop "the advance of Fascism". Over 1200 Canadians volunteered to fight on the side of the Republic with the leftists, and over half of them would die during the course of the war. These young Canadians went over as part of the International Brigade, an outfit made up of over 40,000 volunteers from 27 different countries. The Canadian contingent called themselves the

Mackenzie-Papineau Battalion and soon became known in Spain as the "Mac-Paps".

Through a brilliant combination of newsreel footage, photographs, and interviews with the Canadian survivors of the war, the film places the harsh realities of that age clearly into perspective. It also points out some very disturbing facts such as France's and England's non-participation in the war while the Nazis were providing aid to Franco's fascist movement. The Germans were able to test their own Luftwaffe (air force) during this war and they also conducted studies of the effects their air bombings had on the civilian population.

Yet this film is not just a military history. It portrays the very human side of all wars; the tragedy, the emotions of comradeship, and the love for the Spanish people that developed among the Canadian volunteers.

Eventually Franco defeated the left. As the volunteers from all over the world prepared to leave Spain they were addressed by La Passionaria in these words: "Comrades of the International Brigade... You offered your blood with boundless generosity... You are history. You are legend. We shall not forget you". These words carry an intense emotional impact and a sincerity that cannot be doubted by anyone who has seen the film. *Los Canadienses* brings to light a little-known event in Canadian history in a touching, provocative, and profound manner.

McGill Film Society

Feb. 23: *Women of the Dunes*. L 1327 & 9:30.
Feb. 25: *Three Penny Opera*. L 132,7 & 9:30
Feb. 26: *The Man Who Would Be King*. L 1327 & 9:30
Cinema V 5560 Sherbrooke St.
489-5559

Feb. 23: *That's Entertainment* is for musical comedy addicts who can sit through an hour and a half of old film clips from M.G.M. 7:00.

I Will, I Will, For Now is a passable comedy that is saved from mediocrity by the commendable performances of Elliott Gould and Diane Keaton. 7:15.

8½ is an old Fellini with Marcello Mastroianni that has been on TV countless times. If you don't watch TV however, it's worth seeing. 9:15.

Little Big Man is Dustin Hoffman at his best and is worth seeing twice even if you felt sorry for Custer. 9:45.

Feb. 24: *I Will, I Will, For Now*. 7:00.

Serpico is Al Pacino in a solid, well made film. 7:15.

Armageddon is Fellini's most enjoyable film. 9:15.

The Last Tango in Paris. Marlon Brando and Maria Schneider practice gymnastics and exchange dirty words. A very boring film. 9:45.

Feb. 25: *I Will, I Will, For Now*. 7:00.

The Last Tango in Paris. 7:15.

The Missouri Breaks is an attempt to exploit the drawing power of Brando and Nicholson and is a colossal flop. 9:15.

All Screwed Up is a mildly funny story that gets overworked and tiring after a short while. 9:45.

The California Reich is a powerful documentary on the American Nazi

Party. 12:00 pm.

Feb. 26: *The Missouri Breaks*. 7:00.

The Seduction of Mimi is not outrageously funny but is consistently entertaining nonetheless. 7:15.

Harold and Maude is a great film about suicide and love that should be seen at least twice. 9:15.

All Screwed Up. 9:45. *The California Reich*. 12:00 pm.

Feb. 27: *Harold and Maude* 4:00
The Seduction of Mimi. 7:00

Yellow Submarine has the Beatles in bright animated color taking on the Blue Meanies. Great music. 7:15.

The Missouri Breaks. 9:15 *The California Reich*. 9:45.

Feb. 28: *Thieves Like Us* is an average comedy from Robert Altman. 7:00.

California Split has Elliott Gould and George Segal gambling their lives away in another average Altman film. 7:15.

Nashville is a superb film with great music and excellent acting which should be seen even if you hate country music. 9:15.

Buffalo Bill and the Indians or Sitting Bull's History Lesson is a below average Altman extravaganza that gets little help from Paul Newman's performance. 9:45.

March 1: *Westworld* is a clever science fiction story about a holiday paradise that goes sour when its robots (led by Yul Brynner), start killing the guests instead of entertaining them. 7:00.

King Lear is a solid adaptation of Shakespeare's play. 7:15.

The Ring is a very early (1927) Hitchcock film that reveals the beginnings of the master's genius. It's silent film with sub-titles. 9:15.

All Screwed up. 9:45.

Seville Festival 2155 St. Catherine

932-1139

Feb. 24: *Lost Horizon*. This is the original picture and the only one worth seeing as the remakes have all been losers. 7:00.

A Midsummer Night's Dream captures most of the wit and comedy of Shakespeare and yes, that is Mickey Rooney amongst the fairies. 9:30.

The Texas Chainsaw Massacre is pointless, gross, tasteless, and stomach-turning. But if you like clumsy surgery.... 12:30 pm.

Feb. 25 *Blue Angel* is an old, dull Marlene Dietrich picture. 7:30.

Love and Anarchy is a farce about an assassination attempt on Mussolini via Italy's brothels. 9:30.

Mark Prent is Canada's answer to Lenny Bruce. 12:00 pm.

Feb. 26: *Pinnocchio in Outer Space* is not a very deep meaningful science-fiction. 1:00.

The Sunshine Boys is an underrated comedy about vaudeville that is very entertaining. 3:00.

Blue Angel. 5:15.

Bedazzled is not worth seeing even if you like boring movies. 7:15.

Love and Anarchy 9:30 Mark Prent. 12:00.

Feb. 27: *Pinnocchio in Outer Space*. 2:00. *Pinnocchio in Outer Space*. 3:30.

The Sunshine Boys. 5:00. *Bedazzled*. 7:15. *Love and Anarchy*. 9:30.

Feb. 28: *Love and Anarchy*. 7:15.

Marat / Sade is a great film whose complete title speaks for itself—The persecution and assassination of Jean-Paul Marat as performed by the inmates of the asylum of Charenton under the direction of the Marquis de Sade. 9:30.

March 1 *Giant* is a Texas oil story with James Dean and Elizabeth Taylor. 6:00.

Marat / Sade. 9:30.



McGill places 6 All-Stars

Daily Sports News Service

Joey Farroba, Charlie Galbraith, Al Smith, Monica Kerwin, Gordie Brabant, and Karen Adams were all named to QUAA All-Star teams released earlier this week.

For the Redmen basketball team, Farroba and Galbraith earned first team honours while Brabant made the second team. League-leading scorer Peter Ryan of UQTR, top rebounder Blair Shier from Bishop's, and Concordia's All-Canadian forward of last season, Ron Puskarich, rounded out the men's basketball first team.

Redmen coach Butch Staples felt that there were no surprises, positive or negative, with the make-up of the teams, adding that "the five players chosen for the first team could match up

against any five in the country."

Top coach

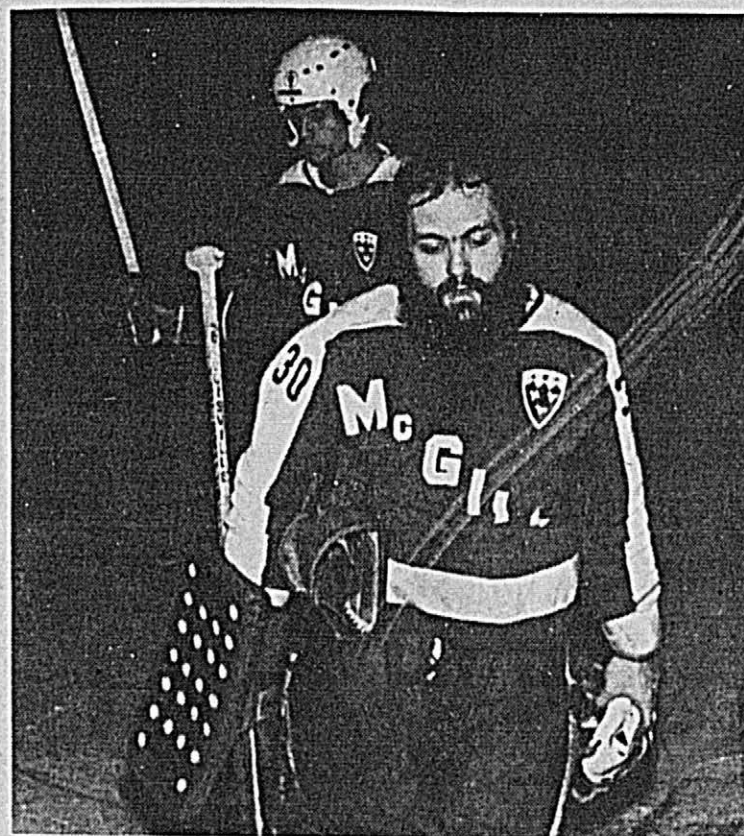
Staples was also named coach of the year by his fellow coaches, however he reacted by playing down the distinction. "I have to credit the players with playing well," he said, "because it's more of a reflection of the team. They tend to recognize these things more when the team is performing well."

Redmen goalie Al Smith earned a well-deserved first team spot in hockey after spending a season standing in McGill's shooting gallery. Defencemen Ken Knowles of Bishop's and Bob Lagarde from Concordia, plus forwards Glen Tomalty, also from Concordia, Daniel Vinet and Louis Chiasson, both of UQTR, completed the first squad.

In women's basketball, the Martlets placed Monica Kerwin on the first team, and Karen Adams on the second. Concordia's leading scoring duo of Liz Silcott and Sylvia Sweeney, UQTR's Claudette Leclerc and Helene Samson of Laval were others on the first team.

Martlet coach Steve Forman was pleased and felt that both McGill selections were well deserved. Together with team MVP Linda DiMichele, "These three players," he added, "carried the load of the team. It's fitting that each player in their own way got an award."

An interesting trend with respect to the basketball teams was that nine of the top ten men scorers and all of the top ten women scorers were named to the all-star teams.



First team All-Star goalie Al Smith.

Stingers dump Redmen 12-1

By Marvin Miller

Concordia scored an incredible total of five short-handed goals as they crushed the Redmen 12-1 last night.

Stinger scoring leader Glen Tomalty smashed the Stingers' single season scoring record held by Bob Berry, now of the L.A. Kings. The first-team QUAA all star was incredible as he went over 90 points for the campaign including exhibition games.

The Redmen followed their recent pattern of playing well in the first period. But the Stingers broke the game wide open in the second, by setting a record which will probably never be broken; five short-handed goals in one period.

Unbelievable

Concordia coach Paul Arsenault summed up the game really well: "McGill came out hard in the first period, and forced us to play the best hockey we've played in a long time. Then those five short-handed goals were unbelievable. We were really sharp around the net tonight."

Arsenault continued to talk about the Redmen's scoring problems: "They're just short of a couple of guys who can put the puck in the net. You take the last game we played here against McGill. They could have just as easily beaten us if they'd have gotten a goal at the right time."

Well, the rest of the season is just a formality now, as the Redmen will be playing for pride in their last game against Concordia tomorrow night.

Other Stinger goal-getters were Randy Mohns with three, Tom Faludi with two, and singles to John Harris and Dave Boyd.

Bright spot of the evening for McGill was their lone goal scored by Lorne McIntosh, who has improved steadily as the season has progressed.

Short Shots: McGill goalie Al Smith was voted to the first all-star team. It was never a question as to who is the best goalie in the QUAA, but just if the coaches would recognize Smith for his great play this season.

Stats & Standings

Intercollegiate Sports

WOMEN'S BASKETBALL

Standings	GP	W	L	PF	PA	Pct.	Standings	GP	W	L	PF	PA	Pct.
Concordia	16	16	0	1528	584	1.000	McGill	16	15	1	1451	1052	.938
Laval	16	9	7	943	883	.563	Concordia	16	12	4	1327	1189	.750
McGill	16	8	8	852	972	.500	Bishop's	16	6	10	1316	1413	.375
UQTR	16	6	10	859	891	.375	UQTR	16	5	11	1226	1355	.313
Bishop's	16	1	15	518	1370	.063	Laval	16	2	14	1234	1545	.125

MEN'S BASKETBALL

	GP	Field Goals Made/Atts %	Free Throws Made/Atts %	Pts.	Avg.	Rebounds Off/Def
Peter Ryan, UQTR	14	164/337 48.7	101/124 81.5	429	30.6	96/165
Charlie Galbraith, McGill	15	142/252 56.3	49/66 74.2	333	22.2	84/115
Blair Shier, Bishop's	14	122/232 52.6	53/92 57.6	297	21.2	97/168
Ren Thomas, Bishop's	10	90/169 53.3	28/36 77.7	208	20.8	10/14
Ron Puskarich, Conc	14	120/216 55.5	38/48 79.2	278	19.8	26/54
Jim Akin, Concordia	13	114/223 51.1	25/33 75.8	253	19.5	36/119
Joey Farroba, McGill	15	125/244 51.2	28/37 75.7	278	18.5	35/50
Charlie Ryan, Laval	9	67/127 52.8	23/31 74.2	157	17.4	4/19
Gilles Bellemare, Laval	9	53/118 44.9	23/32 71.9	129	14.3	8/10
Gordie Brabant, McGill	15	92/179 51.4	9/17 52.9	193	12.9	12/43

WOMEN'S BASKETBALL

	GP	Field Goals Made/Atts %	Free Throws Made/Atts %	Pts.	Avg.	Rebounds Off/Def
Liz Silcott, Concordia	14	148/231 64.1	42/56 75.0	338	24.1	65/25
Sylvia Sweeney, Conc	8	58/100 58.0	23/37 62.6	139	17.4	44/42
Helene Samson, Laval	9	58/110 52.7	30/40 75.0	146	16.2	26/44
Lise Picard, Laval	9	66/162 40.7	12/26 46.2	144	16.0	14/49
Claudette Leclerc, UQTR	14	93/237 39.2	25/55 45.5	211	15.0	51/62
Cathy McGurk, Bishop's	13	78/236 33.1	37/107 34.6	193	14.8	62/131
Monica Kerwin, McGill	11	63/153 41.2	22/34 64.7	148	13.4	10/16
Debbie Huband, Conc	13	79/146 54.1	15/26 57.7	173	13.3	22/30
Karen Adams, McGill	15	78/224 34.8	22/33 66.7	178	11.8	26/69
Elaine Betchinsky, Conc	14	71/144 49.3	18/35 51.4	160	11.4	41/31

Intramural Sports

WOMEN'S ICE HOCKEY

Team Standings	GP	W	T	L	D	Pts	Leading Scorers	G	A	Pts
McConnell	18	16	2	0	0	58	Holly Rlenkhorn, McC.	13	9	22
P & OT	18	10	6	2	0	44	Mary Mooney, McC.	11	7	18
Management	18	11	4	2	1	43	Gail Flaherty, WW	9	3	12
WW	18	7	2	9	0	34	Stephanie Buchfuerer, P&OT	8	3	11
Gardner	18	4	2	11	1	27	Eve Richard, Man.	7	4	11
Nurses & Grads	18	3	1	5	9	17	Trisha Tansey, Man.	5	5	10
Arts & Science	18	1	1	3	13	8	Joanne Senecal, P&OT	3	5	8
							Brigitte Makes, WW	3	5	8
							Paule Langelier, Man.	5	2	7
							Brenda Walsh, P&OT	3	4	7
							Fatima Lockhart, P&OT	3	4	7
							Ronnie Cosgrove, McC.	3	4	7

(Legend: win-3 points; tie- 2 pts; loss-1 pt; default-0 pts.)



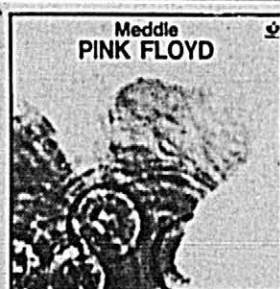
McGill goalie Al Smith making a stop on a goal-mouth scramble in yesterday's game against Concordia.

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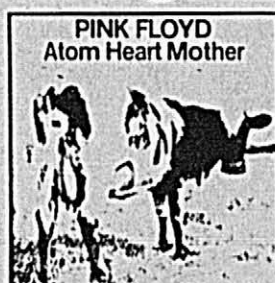
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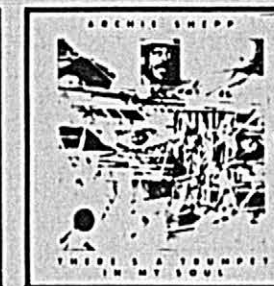
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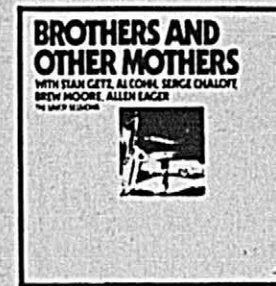
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